

# BILLIE HOLIDAY



*The Songbook*

# BILLIE HOLIDAY

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# THAT OLE DEVIL CALLED LOVE

Words & Music by Doris Fisher & Allan Roberts

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Medium slow blues tempo

Verse  
Freely  
Fm7



Some - one's whis - p'r'in' in my

Rubato



ear

I say

no no

go a - way but

he don't hear, —

Dm7 fr3 G(b5) fr3 A♭/C fr3 Cm fr3 Cm7 fr3 Cm6 fr3

He fol - lows me a - round,\_\_\_\_ builds me up\_\_\_\_ tears me down,\_\_\_\_ I  
3 3 3

Cm7 fr3 F9 fr3 Fm7 fr3 E/B♭ fr3 Chorus a tempo

try my best to shake him but he just hangs a - round. It's that  
a tempo

Fm7 fr3 C7(b5) fr3 Fm7 fr3 B♭7 fr3 B♭7aug fr3 E♭maj7 fr3 D7aug fr3 A♭7 fr3

ole Dev - il called love a - gain. Gets be - hind me and keeps giv - ing me that  
a tempo

Gm7 fr3 C9 fr3 Cm7/F fr3 F9 fr3

shove a - gain, Put - ting rain in my eyes,  
3

B9(15)  3  fr3 x x  fr3 x x  fr3 x x  F♯ dim 
  
 Tears in my dreams, and rocks in my

Fm7  B♭7(15)  B♭7  Fm7  C7(15)  Fm7  B♭7  B♭7 aug 
  
 heart. It's that sly son - of - a - gun a - gain, He keeps

E♭maj7  D7aug  A♭7  fr3 x x Gm7  C9  Cm7/F  F9 
  
 tell - ing me that I'm the luck - y one a - gain But I still have the rain,

B7(15)  3  fr3 x x E♭  fr4 x x A♭ 
  
 Still have those tears and those rocks in my heart.

3

Gm<sup>7</sup> fr<sup>3</sup> F#m<sup>7</sup> x B<sup>9</sup> Fm<sup>7</sup> x B<sup>b9</sup> fr<sup>3</sup> Gm<sup>7</sup> fr<sup>3</sup> C<sup>7aug</sup>  
 Sup - pose I did - n't stay, ran a - way, would - n't play, that  
 Fm<sup>7</sup> Fm<sup>7/Bb</sup> E<sup>7(#9)</sup> fr<sup>3xx</sup> Eb  
 Dev - il what a po - tion He would brew.  
 Dm<sup>7</sup> fr<sup>3</sup> G<sup>7(b5)</sup> fr<sup>4</sup> A<sup>b/C</sup> G/B fr<sup>3x</sup> Cm  
 He'd fol - low me a - round, build me up, tear me down, Til  
 Cm<sup>7/F</sup> F<sup>7(b9)</sup> Fm<sup>7</sup> E/B<sup>b</sup> Fm<sup>7</sup> fr<sup>3x</sup> C<sup>7(b5)</sup>  
 I'd be so be - wil - dered, I would - n't know what to do. Might as well give up the

Fm<sup>7</sup>   B<sup>b</sup>7   B<sup>b</sup>7aug   E<sup>b</sup>maj<sup>7</sup>   D<sup>7</sup>aug   A<sup>b</sup>7   fr<sup>3</sup> Gm<sup>7</sup>   C<sup>9</sup>

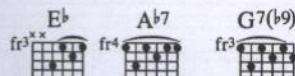
fight a - gain,   I know   darn well He'll con - vine me that He's   right a - gain,   When He

fr<sup>3</sup> Cm<sup>7</sup>/F   F<sup>9</sup>   B<sup>9</sup>(b<sup>5</sup>)   B<sup>b</sup>9   N.C.   Fm<sup>7</sup>   Fm<sup>7</sup>/B<sup>b</sup>   E<sup>7</sup>(#<sup>9</sup>)

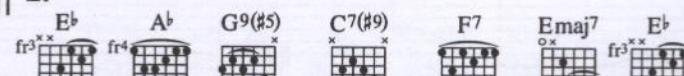
sings that si - ren song — I just   got - ta tag a - long with that ole   Dev - il called

fr<sup>3</sup> Cm<sup>7</sup>/F   F<sup>9</sup>   B<sup>9</sup>(b<sup>5</sup>)   B<sup>b</sup>9   N.C.   Fm<sup>7</sup>   Fm<sup>7</sup>/B<sup>b</sup>   E<sup>7</sup>(#<sup>9</sup>)

1.



2.



love.

It's that love.

fr<sup>3</sup> Cm<sup>7</sup>/F   F<sup>9</sup>   B<sup>9</sup>(b<sup>5</sup>)   B<sup>b</sup>9   N.C.   Fm<sup>7</sup>   Fm<sup>7</sup>/B<sup>b</sup>   E<sup>7</sup>(#<sup>9</sup>)

# THE LADY SINGS THE BLUES

Words by Billie Holiday

Music by Herbie Nichols

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Slow blues

The musical score consists of three staves: a piano/vocal staff at the top, a vocal staff in the middle, and a guitar/bass staff at the bottom. The vocal part is in a slow blues style, indicated by the tempo marking 'Slow blues' and the 'mp' dynamic. The vocal line includes lyrics: 'La - dy sings the blues, \_\_\_\_\_ she's got them bad,' and 'she feels so sad.' The piano part provides harmonic support with chords like Gm6, E♭7/G, Gm7, and Gmaj7. The guitar/bass staff shows bass lines and harmonic chords. Chord diagrams are provided above the staff for Gm6, E♭7/G, Gm7, and Gmaj7. The score is in 4/4 time with a key signature of one flat.

Slow blues

*mp*

Gm<sup>6</sup>

E♭<sup>7</sup>/G

La - dy sings the blues, \_\_\_\_\_ she's got them bad.

Gm<sup>6</sup>

Gm<sup>7</sup>

Gmaj<sup>7</sup>

she feels so sad. Wants \_\_\_\_\_ the world to



know just what the blues is all a - bout.

La - dy sings the blues, she tells her side, no - thing to

hide. Now the world will know just what the

blues is all a - bout.

The blues ain't no - thin' but a



blues is all a - bout.

The blues ain't no - thin' but a

G7



pain in your heart, when you get a bad start, when you and your

3 3 3 3

3 3 3 3

man have to part. I ain't gon - na just sit a -

3 3 3 3

3 3 3 3 3 3

round and cry, and now I know I won't die be - cause I love him.

fr4 x D9



3 3 3 3

Gm6



La dy sings the blues, she's got 'em bad,

3 3 3 3

E♭7/G



3 3 3 3

Gm<sup>6</sup>  Gm<sup>7</sup>  Gmaj<sup>7</sup> 

she feels so sad, But now the world will

Cmaj<sup>7</sup>  G  F  D<sup>7(#9)</sup> 

know, she's nev - er gon - na sing them no more.

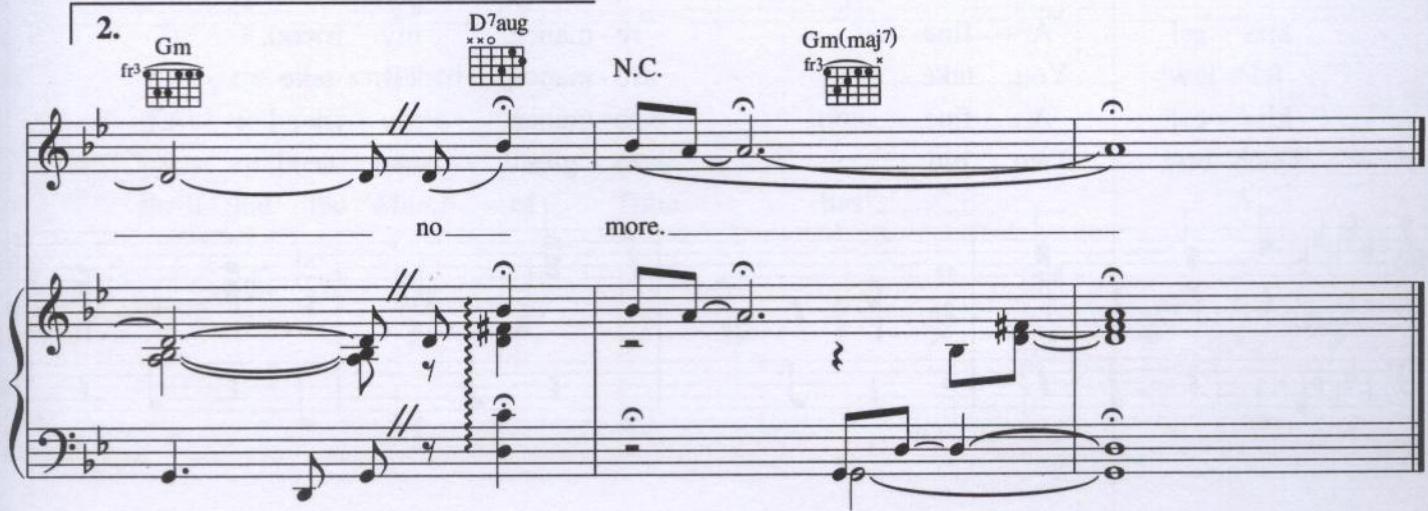


1. Gm  D<sup>7(#9)</sup> 



2. Gm  D<sup>7aug</sup>  N.C. Gm(maj<sup>7</sup>) 

no more.



# A FINE ROMANCE

Music by Jerome Kern

*Words by Dorothy Fields*

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### Moderately

<i>She</i> : (1)	A	fine	ro - mance!	with	no
<i>She</i> : (2)	(A)	fine	ro - mance!	my	good
<i>He</i> : (3)	(A)	fine	ro - mance!	with	no
<i>He</i> : (4)	(A)	fine	ro - mance!	my	dear

11

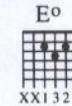
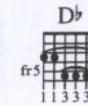
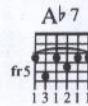
12

*mf*

(>)

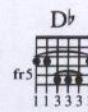
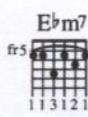
A musical score for 'The Star-Spangled Banner' in 2/4 time. The key signature is B-flat major (two flats). The treble clef is used. The score consists of two staves of six measures each. Measure 1: B-flat, D. Measure 2: G, E. Measure 3: B-flat, D. Measure 4: G, E. Measure 5: B-flat, D. Measure 6: G, E. Measure 7: B-flat, D. Measure 8: G, E. Measure 9: B-flat, D. Measure 10: G, E. Measure 11: B-flat, D. Measure 12: G, E.

kiss - es!	A	fine	ro - mance,	my	friend,
fel - low!	You	take	ro - mance,	I'll	take
kiss - es!	A	fine	ro - mance,	my	friend
Duch - ess!	Two	old	fo - gies	who	need



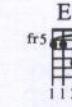
this is!  
Jel - lo!  
this is!  
crutch - es!

We should be like a cou - ple of hot to -  
You're calm - er than the seals in the Arc - tic  
We two should be like clams in a dish of  
True love should have the thrills that a health - y



-ma - toes,  
O - cean,  
chow - der;  
crime has!

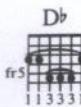
But you're as cold as  
At least they flap their  
But we just fizz like  
We don't have half the



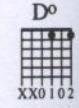
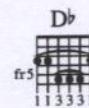
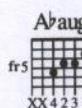
yes - ter - day's mashed po - ta - toes.  
fins to ex - press e - mo - tion.  
parts of a Seid - litz pow - der.  
thrill that the "March of Time" has!

A  
A  
A  
A

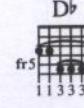
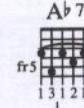
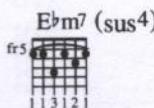
3



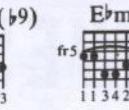
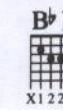
fine ro - mance! you won't  
fine ro - mance! with no  
fine ro - mance, with no  
fine ro - mance, my good



nest - le, A fine ro - mance, you  
quar - rels, with no in - sults, and  
clinch - es, A fine ro - mance with  
wo - man! my strong "Aged in the



won't wrest - le! I might as well play  
all mor - als! I've nev - er mussed the  
no pinch - es, you're just as hard to  
Wood" wo - man! You nev - er give the



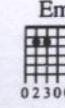
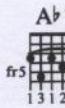
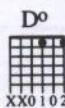
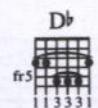
bridge with my old maid aunts!  
 crease in your blue serge pants,  
 land as the "Ile de France!"  
 or - chids I sent a glance!

I hav - n't got a  
 I nev - er get the  
 I hav - n't got a  
 No! you like cac - tus

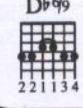
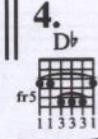
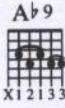
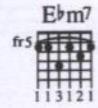
chance.  
 chance.  
 chance.  
 plants,

This is a fine ro - mance!  
 This is a fine ro - mance!  
 This is a fine ro - mance!  
 This is a fine ro -

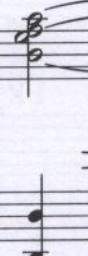
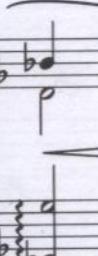
1,2,3.



She: (2) A -mance!  
 He: (3) A  
 He: (4) A



She: (2) A -mance!  
 He: (3) A  
 He: (4) A



# EAST OF THE SUN (AND WEST OF THE MOON)

Words & Music by Brooks Bowman

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Slowly



A7 Am C D7 D7+ G  
 you and I. \_\_\_\_\_ East of the sun \_\_\_\_\_ and

3

E9 Am7 C  
 west of the moon, \_\_\_\_\_ We'll build a dream - house \_\_\_\_\_ of

3 3

Am7 Cm6  
 love, dear. Near to the sun in the

3 3

D9 F#7 B7 Em  
 day, Near to the moon at night, We'll

3



Cm6 G Em A7  
 stars we'll find A har - mo - ny of life to a love - ly tune,  
 Am Cm6 D7 G  
 East of the sun and west of the moon,  
 E♭7 Am7 D7  
 dear, East of the sun and west of the  
 moon.  
 1 G Am/ D7 2 G C6 Bdim Am7 Abmaj7 Gmaj7  
 moon.

# CAN'T HELP LOVIN' DAT MAN

*Music by Jerome Kern  
Words by Oscar Hammerstein II*

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## Rubato

Slowly, with expression

Diagram showing six guitar chords:

- E♭⁹**: fr5, 2 2 1 1 3 4
- G♭¹³**: 1 3 1 2 4 4
- Fm⁷**: 2X 3 3 3 3
- B♭¹³**: 2 2 0 3 3 4
- B♭⁷⁺**: X 1 4 1 3 2
- B♭maj⁷**: fr5, 1 1 3 2 4 1
- A (F#)**: X 1 1 1 1 3

Fish got to swim

and birds got to fly, —

I got to love        one

A musical score for piano. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. The score consists of three measures. The first measure starts with a forte dynamic (f) and a tempo instruction 'a tempo'. The melody is a eighth-note pattern: eighth note, eighth note. The second measure starts with a forte dynamic (f) and a tempo instruction 'a tempo'. The melody is a eighth-note pattern: eighth note, eighth note. The third measure starts with a forte dynamic (f) and a tempo instruction 'a tempo'. The melody is a eighth-note pattern: eighth note, eighth note. The bass line consists of sustained notes: B-flat in the first measure, D-flat in the second measure, and G in the third measure.

man till I die, —

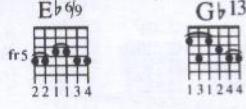
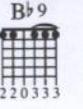
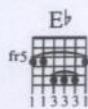
Figure 1 displays six chord diagrams for a 6-string guitar, arranged horizontally. The chords are: E add9, E♭, Cm9, Cm, C7, and B♭7. Each diagram shows a 6-string guitar neck with dots indicating finger placement. The diagrams are arranged horizontally, with labels above them.

Can't

help

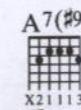
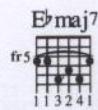
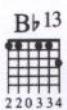
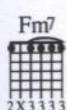
lov - in' dat man \_\_

of



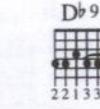
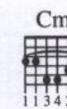
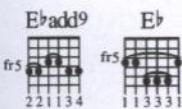
mine.

Tell me he's la - zy,



tell me he's slow,—

tell me I'm cra - zy, may-be I know,—



Can't

help

lov - in' dat man—

of

mine.

When he goes a - way dat's a rain - y

*piu mosso e cresc.*

day, and when he comes back dat day is

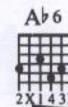
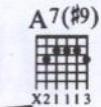
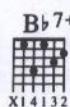
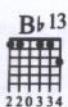
*allarg.*

fine, \_\_\_\_\_ de sun will shine.

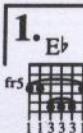
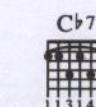
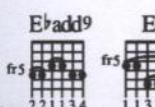
He can come home \_\_\_\_\_ as

*poco rit.*

*a tempo*



late as can be, — home wid - out him — ain't no home to me, —

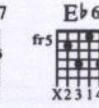
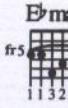
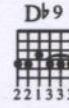
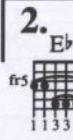
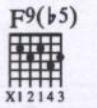


Can't

help

lov - in' dat man —

of mine.



mine. —

rall.

# LOVER MAN (OH WHERE CAN YOU BE)

Words & Music by Jimmy Davies.  
Roger Ram Ramirez & Jimmy Sherman

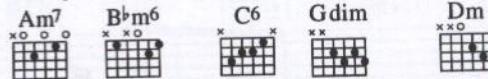
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Slowly

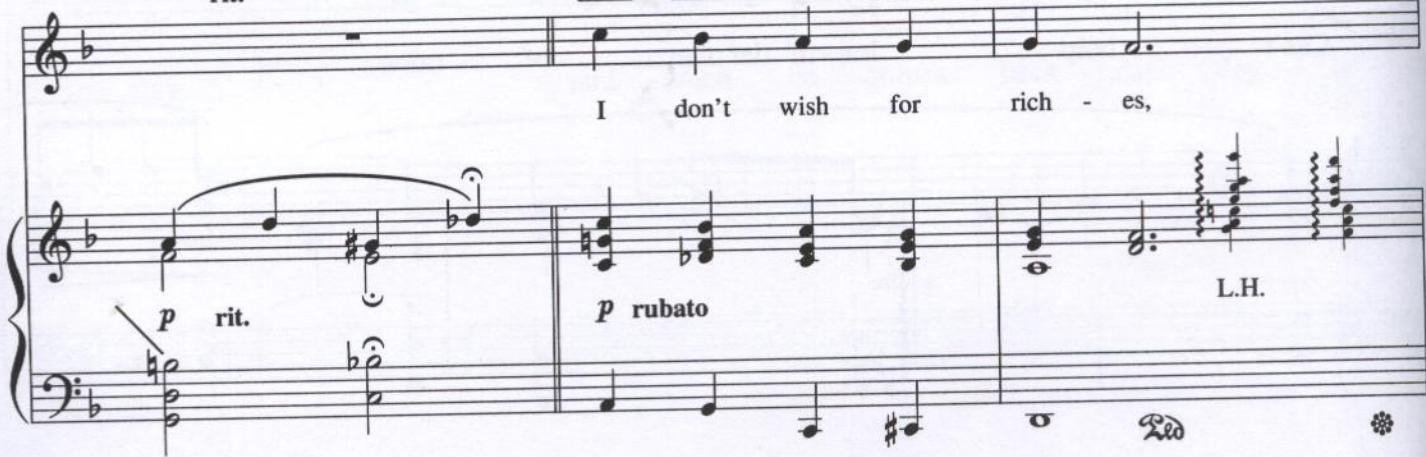


Verse Freely



rit.

I don't wish for rich - es,



I'll not take that

chance.

Don't want to be




  
 fa - mous, I on - ly want ro - mance.



### Chorus Blues tempo

Chords Blues tempo

Dm                    G7                    Dm                    G7                    C9                    Gm7

I don't know why, but I'm feel - ing so sad.

I long to try some - thing

*p-mf*

I've nev - er had.

Ney - er had no kiss - in'

Oh, what I've been miss - in'.

Lov - er man, oh where can you be?

The night is cold, and I'm


  
 so all a - lone, — I'd give my soul just to call you my own, —


  
 Got a moon a - bove me, but no one to love me, Lov - er man, oh where can you


  
 be? I've heard it said that the thrill of romance can


  
 be like a heav - en - ly dream, I go to bed with a


  
 pray'r that you'll make love to me, Strange as it seems.


  
 Some day we'll meet and you'll dry all my tears, Then whis - per sweet lit - tle


  
 things in my ears, Hug - gin' and a kiss - in', Oh what we've been miss - in',


  
 Lov - er man, oh where can you be? be?

# I'LL GET BY

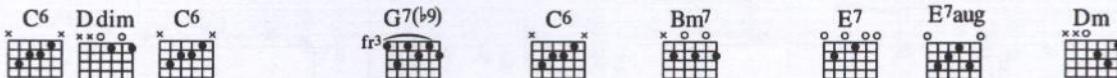
Words by Roy Turk  
Music by Fred E. Ahlert

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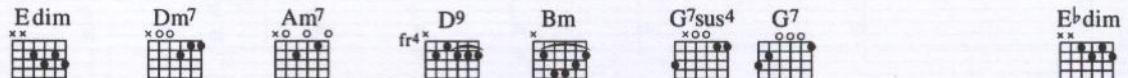
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Moderately



I'll get by \_\_\_\_\_ as long as I \_\_\_\_\_ have you. \_\_\_\_\_



— Tho' there be rain \_\_\_\_\_ and dark - ness too, \_\_\_\_\_ I'll

G<sup>7</sup> G<sup>9</sup> G<sup>7</sup>aug C Em<sup>6</sup> C<sup>#</sup>dim Dm<sup>7</sup> G<sup>9</sup> C<sup>6</sup> Ddim C<sup>6</sup>  
 not com - plain I'll see it through. Pov - er - ty

G<sup>7</sup> C<sup>6</sup> Bm<sup>7</sup> E<sup>7</sup> E<sup>7</sup>aug Dm A<sup>7(b9)</sup>  
 — may come to me, that's true, But

Dm<sup>7</sup> E<sup>7</sup>aug E<sup>7</sup> E<sup>7(b9)</sup> Am Em<sup>7</sup> A<sup>9</sup> A<sup>7</sup>aug Dm<sup>7</sup>  
 what care I, say, I'll get by as long as I

G<sup>7(b9)</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>6 D<sup>b</sup>9 C<sup>b</sup>7  
 — have you. you.

(Piano accompaniment with bass line)

# GEORGIA ON MY MIND

Words by Stuart Gorrell  
Music by Hoagy Carmichael

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Slowly

The sheet music consists of six staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the guitar, indicated by a treble clef and a bass clef. The third staff is for the piano. The fourth staff is for the guitar. The fifth staff is for the piano. The sixth staff is for the guitar. The lyrics are written below the piano and guitar staves. The piano part includes dynamic markings 'mf' and 'p'. The guitar chords are labeled below the staff: F, A7, D7, D7+, G9, C7, F, A7, Dm, G7, Dbdim, C13, F, C7+, F, A7, D7, D7+, G9, C7, and F. The lyrics are: Mel-o-dies bring mem-or-ies that lin-ger in my heart, Make me think of Geor-gia, Why did we ev-er part? Some sweet day when blos-soms fall and all the world's a song,

F A<sup>+</sup> A7 Dm G<sup>7</sup> D<sup>+</sup>dim C13 F

I'll go back to Geor - gia 'cause that's where I be - long.

F A7 Dm G<sup>7</sup> D<sup>+</sup>dim Gm B<sup>bb</sup>m

Geor-gia, Geor-gia, the whole day through, Just an

F E7 Gm G<sup>9</sup> C7 F F<sup>#</sup>dim Gm<sup>7</sup> C7<sup>+</sup>

old sweet song keeps Geor - gia on my mind (Geor-gia on my mind)

F A7 Dm Gm B<sup>bb</sup>m F E7

Geor-gia, Geor-gia, a song of you Comes as sweet and clear as

The image shows a page of sheet music for the song "Georgia on My Mind". The music is arranged for piano and guitar. The piano part is in the upper half of the page, and the guitar part is in the lower half. The lyrics are written in a cursive font below the notes. Chords are indicated above the staff and in boxes above the guitar strings. The piano part includes bass and treble clef staves with various notes and rests. The guitar part shows chords being strummed. The lyrics describe a return to Georgia and the song's title, with a repeat of the first section. The music concludes with a final section where the piano and guitar play together.

Gm G9 C13 F E9 F A7 Dm Gm6 Dm Bb7  
 moon-light through the pines. Oth-er arms reach out to me;  
 Dm Gm6 Dm7 G7 Dm Gm6 Dm7 E7 Am F#dim Fm6  
 Oth-er eyes smile ten-der - ly; Still in peace-ful dreams I see the road leads back to  
 Am C7 F A7 Dm Gm Bb7  
 you, Geor-gia, Geor-gia, no peace I find, Just an  
 F Gm G9 C13 1 F Dm Gm7 C13 C7+ 2 F Bb13 C7+ F6  
 old sweet song keeps Geor-gia on my mind. mind..  
 mf mf

# MEAN TO ME

*Words & Music by Roy Turk & Fred E. Ahlert*

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### **Moderately**

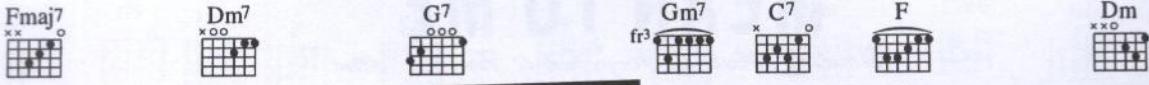
Sheet music for "You're Mean to Me" featuring vocal and piano parts. The vocal part includes lyrics and guitar chords. The piano part shows bass and harmonic support.

**Chords:**

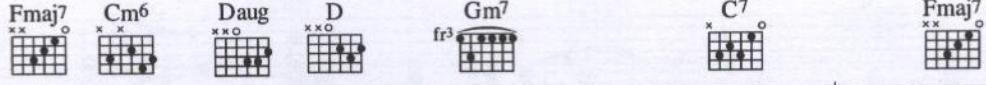
- Top staff: F, Dm, Gm7, C9, C7, Am, Dm
- Bottom staff: Bb, Bb6, Db9, Fmaj7, Cm6, Daug, D, Gm7, C9

**Lyrics:**

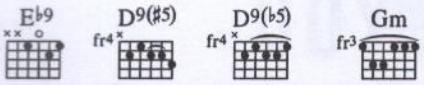
You're  
You're mean to me, — Why must you be mean to me? —  
Gee, hon - ey, it seems to me — You love to see me


  
 cry - in', I don't know why. I stay home

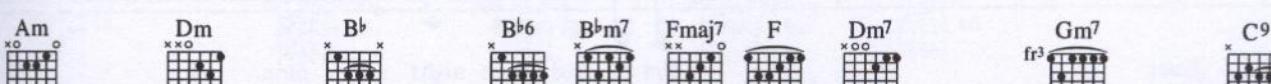

  
 each night when you say you'll phone You don't and I'm

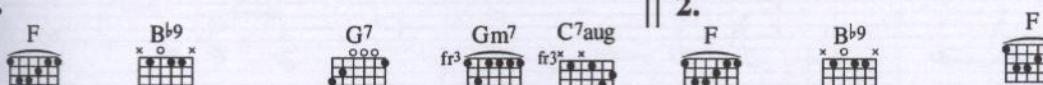

  
 left a - lone Sing - in' the blues and sigh - in'.


  
 You treat me cold - ly each day in the year,


  
 You al - ways scold me when - ev - er


  
 some - bod - y is near, dear. It must be great fun to be


  
 mean to me, You should - n't, for can't you see what you mean to

1. 
  
 me. You're me.

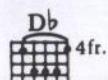
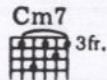
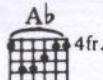
2. 

# P.S. I LOVE YOU

Words by Johnny Mercer  
Music by Gordon Jenkins

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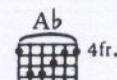
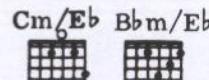
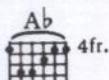
Moderately



Dear, I thought I'd drop a line, the weath-er's cool, the folks are fine; I'm in bed each night at nine.



I'm in bed each night at nine.



3

P. S. I love you. Yes - ter-day we had some rain,

Cm7 3fr.      Db 4fr.      F7

but all in all, I can't com-plain;

Bb7      Eb6      Eb7      Ab 4fr.      Dbm 4fr.      Ab 4fr.      Fm7      Em7

was it dust-y on the train? P. S. I love you.

Ab7/Eb 4fr.      Ebm7/Ab 11fr.      Ab7/Eb 4fr.      Ebm7/Ab 11fr.      Db 4fr.

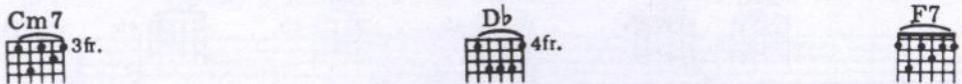
Inst. 3 Write to the Brown's just as soon as you're a - ble, they came a-round to

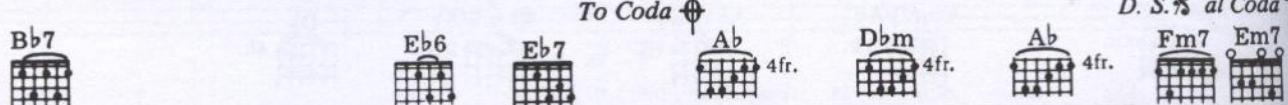
3

Db7 4fr.      C7      B7      Bb7      Fm7      Bb7

call. I burned a hole in the din - ing room ta - ble,


  
 and let me see, — I guess that's all. }  
 Noth - ing left for me to say, —


  
 and so I'll close, but by the way, —


  
 ev'-ry-bod-y's think-ing of you, P. S. I love you.


  
 P. S. I love you.


  
 rit.

# STARS FELL ON ALABAMA

*Words by Mitchell Parish  
Music by Frank Perkins*

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Slowly

*Slowly*

Musical score for "Moonlight and Magno-Lia" featuring piano, vocal, and guitar parts. The score includes lyrics and chord diagrams. The vocal part is in soprano range, and the piano part includes bass lines. The guitar part provides harmonic support with various chords.

**Chords and Key Signatures:**

- Piano/Vocal:** C, A7(b9), Dm7, G7, C, C#dim, Dm7, G7(b9), C, Am, C+, Am7, D7, G7sus4, CHORUS (G7, C, Gm, A7), C, G7, Gm, A7.
- Guitar:** C, A7(b9), Dm7, G7, C, C#dim, Dm7, G7(b9), C, Am, C+, Am7, D7, G7sus4, CHORUS (G7, C, Gm, A7), C, G7, Gm, A7.

**Lyrics:**

Moon-light and mag - no - lia,  
 star-light in your hair, all the world a dream come true,  
 Did it real - ly hap - pen,  
 was I real - ly there, was I real - ly there with you?  
 We lived our lit - tle

D9                    G7+                    C                    Cdim                    A<sub>b</sub>9                    Dm7  
 dra - ma,            we                    kissed                    in                    a                    field                    of                    white,                    and                    stars                    fell                    on Al - a -  
 G13                    G7<sub>0</sub>                    C                    A7                    Dm7                    G13                    G7+                    C                    Gm                    A7  
 ba - ma                    last                    night.                    I                            can't for-get the  
 D9                    G7+                    C                    Cdim                    A<sub>b</sub>9                    Dm7  
 glam - our,            your                    eyes                    held                    a                    ten - der                    light,                    and                    stars                    fell                    on Al - a -  
 G13                    C                    Dm7                    G13                    C                    Dm7                    G7  
 ba - ma                    last                    night.                    I                            nev - er                    planned                    in my im - a - gi -  
 G13                    C                    Dm7                    G13                    C                    Dm7                    G7

C Cdim Dm7 G7 C Dm7 G7  
 na - tion a sit - u - a - tion so hea-ven - ly, A fai - ry land where no one else could

Am Am7 B7(sus4) B7 E G7 C Gm A7  
 en - ter, and in the cen - tre just you and me, dear. My heart beat like a

D9 G7+ C Cdim A<sub>b</sub>9 Dm7  
 ham - mer, my arms wound a-round you tight, and stars fell on Al - a -

G13 1 C A7 Dm7 G7 2 C Dm7 G9 C  
 ba - ma last night. night.

3

# TAIN'T NOBODY'S BIZ-NESS IF I DO

Words & Music by Porter Grainger & Everett Robbins

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Brightly

If I should take a no - tion  
 If I go to church on Sun - day, to jump in - to the o - cean,  
 then cab - a - ret all day on Mon - day,

'Tain't no - bod - y's biz - ness if\_\_\_\_ I do.  
 'Tain't no - bod - y's biz - ness if\_\_\_\_ I

2. B<sup>b</sup> x Cm7 fr3 x C#dim x B<sup>b</sup> x B<sup>b</sup> x D7

do.

If my friend ain't got no mon-ey,  
If I give her my last nick-el,

Gm fr3 x B<sup>b</sup>7 x E<sup>b</sup>7 x E dim x B<sup>b</sup> x Gm7 fr3 x Cm7 F7

and I say, "Take all mine, hon-ey."  
and that leaves me in a pick-le,

'Tain't no-bod-y's biz-ness if I  
'Tain't no-bod-y's biz-ness if I

1.

D7aug fr4 x G9

fr3 x C7aug x F9

2.

B<sup>b</sup> x Cm7 fr3 x C#dim x B<sup>b</sup> x

do.

do.



There ain't noth - in' I can do nor noth - in' I can say,



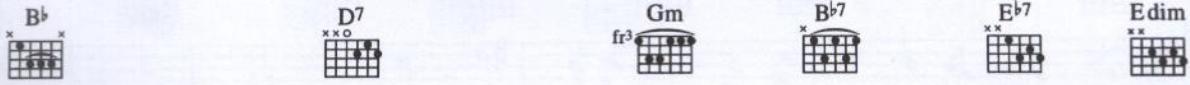
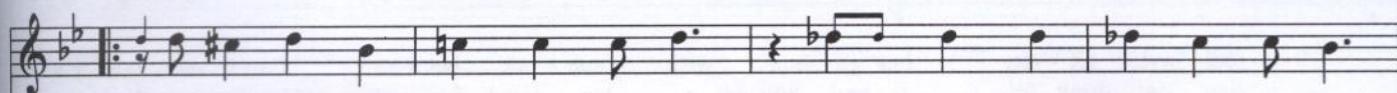
That folks don't cri - ti - cise me.



But I'm gon - na do just as I want to an - y - way,



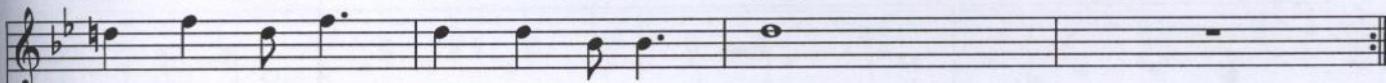
And don't care if they all de - spise me.

If I work and come home drag - gin'  
 If I eat three tur - key din - ners  
 then stay up all night rag - gin',  
 and an - nounce that's just be - gin - ners,

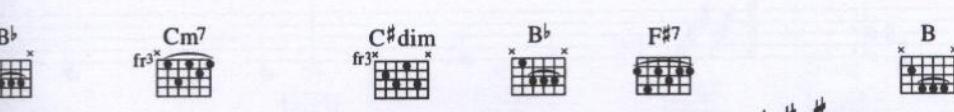
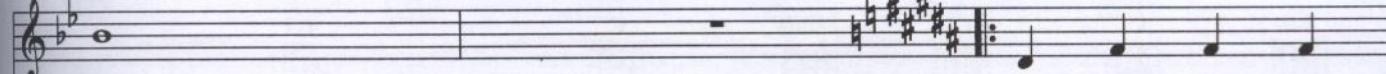

1.

'Tain't no - bod - y's biz - ness if I do.  
 'Tain't no - bod - y's biz - ness if I



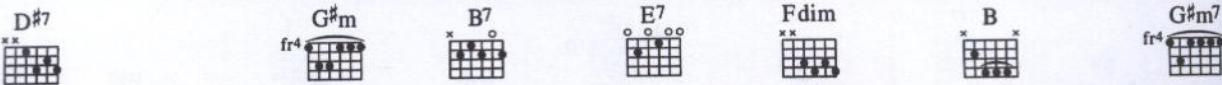
2.

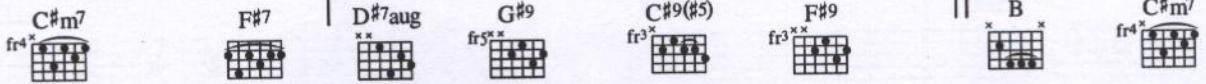

  


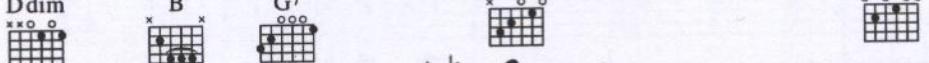
do.

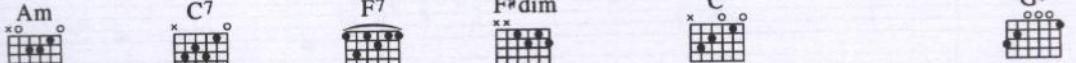
If I date a  
 If I par - ty,

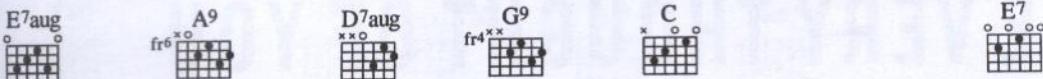


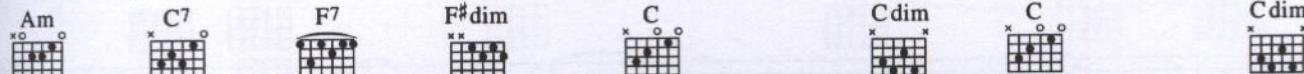

  
 real style set - ter, but go home with some - one bet - ter, 'Tain't no - bod - y's  
 stay out drink - in', and buy me a ten - grand Lin - coln, 'Tain't no - bod - y's

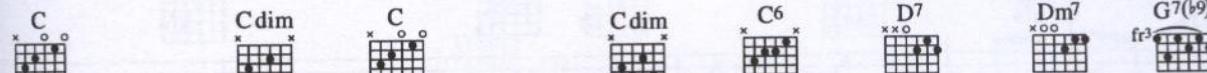

  
 1. 2.  
 biz - ness if I do. do.  
 biz - ness if I

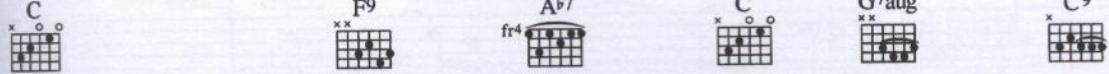

  
 If I feed my wife ba - lo - - ney,


  
 and don't pay my al - i - mo - ny, 'Tain't no - bod - y's biz - ness if I


  
 do. If I ball and dress up sport - y,


  
 'n live to die be - fore I'm for - ty, 'Tain't your biz - ness, 'Tain't my biz - ness,


  
 'Tain't her biz - ness, 'Tain't their biz - ness, 'Tain't no - bod - y's biz - ness if I


  
 do.

*f*

# THE VERY THOUGHT OF YOU

Words & Music by Ray Noble

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Moderato

*mf*

*poco rit.*

*L.H.*

Ab Fm Bbm7 Eb7 Abmaj7

I don't need your photo - graph,  
I hold you re - spon-si - ble,  
To keep - by my bed;  
I'll take - it to law,

*mp a tempo*

Ab Ddim Bbm7 Eb7 Ab Eb7

Your pic - ture is al - ways in - my head.  
I nev - er have felt like this - be - fore.

Ab Fm Bbm7 Eb7 Edim Fm

I don't need your por-trait, dear,  
I'm su - ing for dam-ag - es,  
To call - you to mind,  
Ex - cus - es won't do,



Fm Fm7 G7+ G7 Cm Abm

day - dream, I'm hap - py as a king, And fool - ish tho' it

Bb7 Bbm7 Eb7

may seem, To me that's ev' - ry - thing. The mere i -

Ab Ab6

dea of you, The long - ing here for you,

Ab

You'll nev - er know how slow the mo - - ments go 'till I'm

3 3

B♭7

near to you, — I see your face in ev' - ry

D♭

E♭7

Fm

Ddim

flow - er; Your eyes in stars a - bove,

poco rit.

E♭7

Adim

B♭m7

E♭7

1 Ab

Fm

It's just the thought of you, — The ver - y thought of you, my love.

a tempo

B♭m

E♭7

2 Ab

The ver - y love.

poco rit.

L.H.

# YOU'VE CHANGED

Words by Bill Carey

Music by Carl Fischer

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Moderately



Verse



I've an aw-f'ly fun-ny feel-in' that this thought that's been a-steal-in' thru my



brain is not to be ig-nored;

But to real-ly tell the truth, though I'm



not a well-known sleuth, I hon-est-ly be-lieve that you are bored; You've

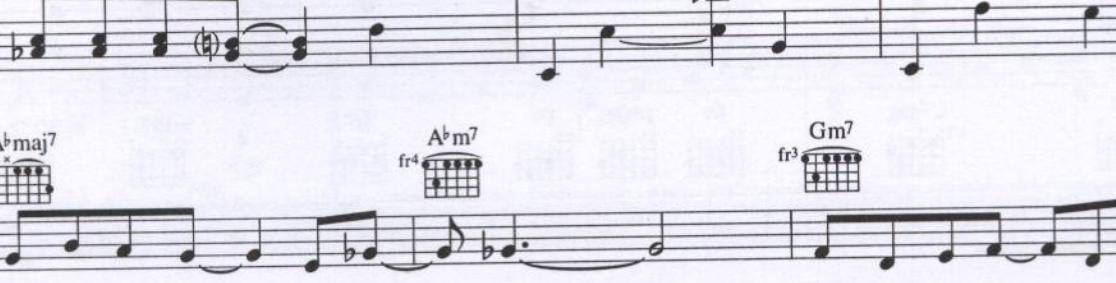
**Slowly**

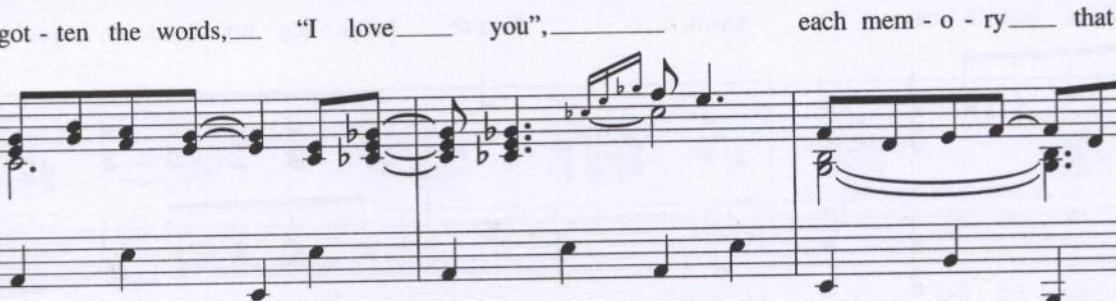
changed, that spar-kle in your eyes is gone, Your

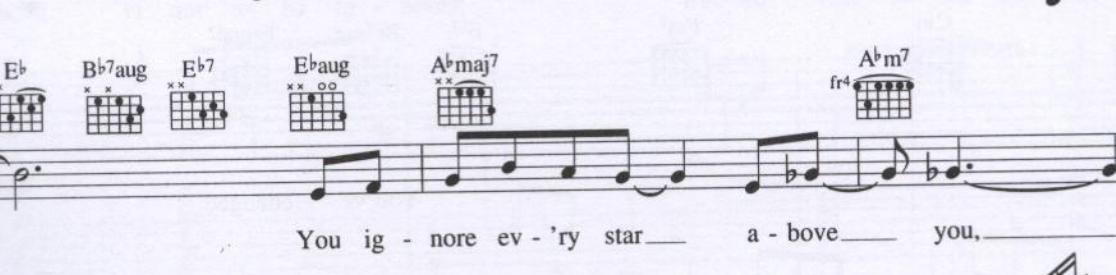
smile is just a care-less yawn, You're break-ing my heart, you've changed;

You've changed, your


 kiss - es now are so bla - sé, You're bored with me in ev - 'ry way, I


 can't un - der - stand, you've changed; You've for -


 got - ten the words, "I love you", each mem - o - ry that we've shared..


 You ig - nore ev - 'ry star a - bove you, I can't

E<sup>b</sup> fr3 x G<sup>b</sup>m6 x B<sup>b</sup>7 x E<sup>b</sup>11+ x E<sup>b</sup>maj7 x E<sup>b</sup> fr3 x

re - a - lise you ev - er cared. You've changed, you're

D7 x D<sup>7</sup>aug x D7 x B<sup>b</sup>m6 x C7 x C<sup>7</sup>aug fr3 x

not the an - gel I once knew, No need to tell me that we're

F9 x F9(15) x F9 x B9 x B<sup>b</sup>9 x Ddim x E<sup>b</sup>6 x B9

1. through, It's all o - ver now— you've changed.

2. poco rit. E<sup>b</sup>9 x B<sup>b</sup>7 x B<sup>b</sup>7aug x E<sup>b</sup>6 x A<sup>b</sup>m7 x E<sup>b</sup>maj7 x E<sup>b</sup>6

You've poco rit. pp

# STORMY WEATHER

Words by Ted Koehler  
Music by Harold Arlen

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Slow lament

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. The piano part includes dynamic markings like *f* and *mf*, and performance instructions like *fr4* and *fr3*. Chord diagrams are provided for the guitar part, including *A♭*, *A dim*, *B♭m7*, *E♭9*, *A♭*, *B♭m7*, *E♭9*, *A♭*, *E♭9(#5)*, and *A♭*. The lyrics are integrated into the music, appearing below the notes. The piano part features a sustained note on the first measure, followed by a series of eighth-note chords. The vocal line begins with 'Don't know why' and continues with 'there's no sun up in the sky, Storm-y weath-er,' followed by a repeat sign and a continuation of the piano line. The vocal line then resumes with 'since my man and I ain't to - geth - er,' and 'Keeps rain - in' all the time,' ending with a final piano line.

Slow lament

*f*

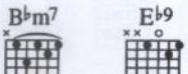
*fr4* *A♭* *A dim* *B♭m7* *E♭9* *fr4* *A♭*

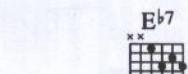
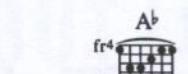
Don't know why there's no sun up in the sky, Storm-y weath-er,

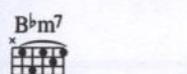
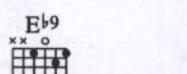
*mf*

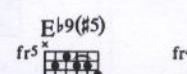
*fr4* *B♭m7* *E♭9* *A♭* *B♭m7* *E♭9(#5)* *fr4* *A♭*

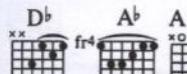
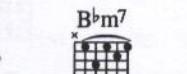
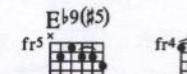
since my man and I ain't to - geth - er, Keeps rain - in' all the time,



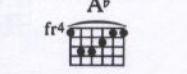
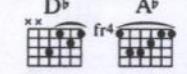
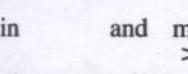



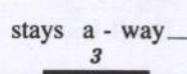
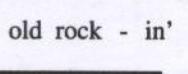
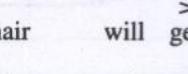








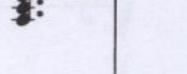






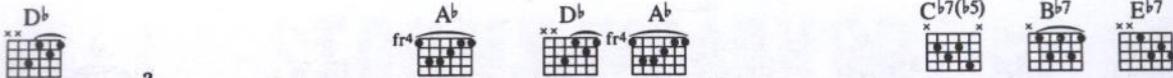



Life is bare, gloom and mis - 'ry ev - 'ry - where, Storm - y weath - er,

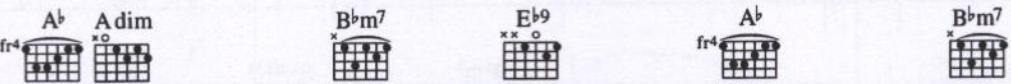
Just can't get my poor self to - geth - er, I'm wea - ry all the time,

time, So wear - y all the time. When he went a - way the blues walk'd

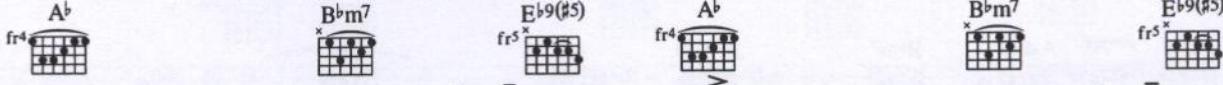
in and met me, If he stays a - way old rock - in' chair will get me,


  
 3

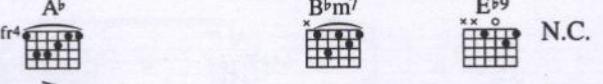
All I do is pray — the Lord a - bove will let me walk in the sun once more. Can't go

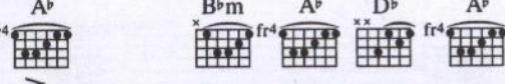


on, ev - 'ry - thing I had is gone, Storm - y weath - er, Since my man and I ain't to



geth - er, Keeps rain - in' all the time, Keeps rain - in' all the

1. 
  
 time.

2. 
  
 Don't know time.


  
 pp

# I CAN'T GIVE YOU ANYTHING BUT LOVE

Words by Dorothy Fields  
Music by Jimmy McHugh

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Moderately



I can't give you an - y - thing but love, ba - by, —



That's the on - ly thing I've plen - ty of,



ba - by, — Dream - in' a - while, — schem - in' a - while, —

C Dm<sup>7</sup> D<sup>#</sup>dim C/E A<sup>7</sup>

You're sure to find, hap - pi - ness, — an' I guess, —

C/D D dim C/D D dim Am<sup>7</sup> C/D fr<sup>4</sup> A<sup>b7</sup> G

All those things you've al - ways pined for. Gee, I'd like to

G/B B<sup>b</sup>dim Am<sup>7</sup> D<sup>7</sup> fr<sup>4</sup> x D<sup>9</sup> G<sup>7</sup>

see you look - in' swell, ba - by, — Dia - mond brace - lets






Wool - worth does - n't sell, ba - by, Till that luck - y







day you know darn well, ba - by, —

1. 








I can't give you an - y - thing but love.







I can't give you an - y - thing but love.








# TIME ON MY HANDS

Words by Harold Adamson & Mack Gordon  
Music by Vincent Youmans

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Moderately

dim. e rall. a tempo  

When the day fades a-way in-to  
vis-ions are not great-ly

twi-light, The moon is my light of love, In the  
var-ied, They are con-sist-ent I claim, For in

night I am quite a ro-man-cer, I find an ans-wer a-  
each we are hap-pi-ly mar-ried, And your de-light is my



bove. \_\_\_\_\_ To bring me con - so - la - tion, You're my in - spi - ra - tion,  
aim. \_\_\_\_\_ The moon up - on us gaz - es, While I seek for phras - es,



This is my im - ag - i - na - tion. Time on my hands,  
Dear, with which to sing your prais - es.



— You in my arms, \_\_\_\_\_



Gm<sup>7</sup>       Gm<sup>7(b5)</sup>       C<sup>13</sup> 

No - thing but love in view;

Fmaj<sup>7</sup> 

Then if you fall,

E<sup>7</sup>       Gm<sup>7</sup> 

Once and for all, I'll see my dreams

B<sup>b7</sup>       A<sup>7</sup>       A<sup>6</sup>       A aug       A 

come true.



Mo - ments to spare, for some - one you care



for, One love af - fair for



two. With time on my hands

b 8



And you in my arms And

3

3

**1.**

fr<sup>3</sup> G<sup>13</sup> fr<sup>4</sup> G<sup>9</sup> fr<sup>5</sup> C<sup>13</sup> F D<sup>b7</sup>

*f* love in my heart all for you.

F D<sup>m7</sup> G<sup>9</sup> C<sup>9</sup> N.C. a tempo  
dim. e rall. *mf*

Tho' my

*f* dim. e rall. a tempo *p*

**2. rall.**

fr<sup>5</sup> C<sup>13</sup> F D<sup>b7</sup> B<sup>b</sup>m<sup>6</sup> F

all for you.

rall.

# I'LL BE AROUND

Words & Music by Alec Wilder

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Moderately

a tempo

I'll be a - round no mat - ter how you treat me now,

a tempo

p - mf

I'll be a - round from now on.

cresc.

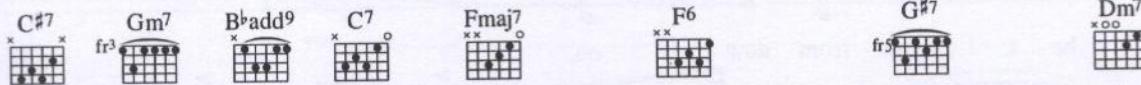
dim.

fp


  
 Your lat - est love can nev - er last, And when it's


  
 past, I'll be a - round when he's gone.


  
 Good - bye a - gain, and


  
 if you find a love like mine Just now and


  
 dim. cresc.

then drop a line to say you're feel - ing fine, And  
 dim. rit.

when things go wrong, per -haps you'll see you're meant for

me, So I'll be a - round when he's

1. gone.

2. rit.

# EMBRACEABLE YOU

Music by George Gershwin

Words by Ira Gershwin

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Whimsically



p leisurely

Doz - ens of girls would storm -  
I went a - bout re - cit -

mf

p smoothly



up;  
ing

I had to lock my door.  
"Here's one who'll nev - er fall!"



Some - how  
But I'm

I could - n't warm  
a - fraid the writ

up  
ing

To  
Is

be -  
the

the

the

the

the

the

the

fore.  
wall.

What was it that con - trolled me?  
My nose I used to turn up

What kept my love - life lean?  
When you'd be - siege my heart;

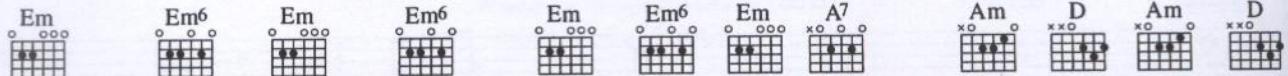
My in - tu - i - tion told  
Now I com - plete - ly burn

— me You'd come on  
— up When you're slow

the to scene.  
start.

La - dy,  
I'm a -

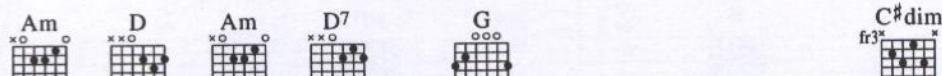
rall. e dim.



lis - ten to the rhy - thm of my heart - beat, And you'll get just what I  
afraid you'll have to take the con - se - quen - ces; You've up - set the ap - ple

rall. e dim.

Chorus  
Rhythmically



mean. Em - brace me, My sweet em -  
cart. Em - brace me, My sweet em -

p - mf



brace - a - ble you! \_\_\_\_\_

Em - brace me, You ir - re -

brace - a - ble you! \_\_\_\_\_

Em - brace me, You ir - re -

>

fr4 G<sup>#</sup>m      Am<sup>7</sup>      D7sus<sup>4</sup>      fr4 G<sup>#</sup>m      Em      Em<sup>7</sup>

place - a - ble you! \_\_\_\_\_  
place - a - ble you! \_\_\_\_\_

Just one look at  
In your arms I

you, my heart grew so de - lect - - -  
find love so de - lect - - -

sy in me; dear, \_\_\_\_\_.  
You and you a - lone bring out the gyp - - -  
I'm afraid it is - n't quite re - spect - - -

sy in me! \_\_\_\_\_.  
You and you a - lone bring out the gyp - - -  
I'm afraid it is - n't quite re - respect - - -

I love all  
 But hang it!  
 the man - y  
 Come on, let's

charms a - bout you; \_\_\_\_\_  
 glo - ri - fy love! \_\_\_\_\_  
 A - bove all  
 Ding dang it!

I want my arms a - bout you.  
 You'll shout, "En - core!" if I love.

Don't be a naugh - ty ba - by,  
 Don't be a naugh - ty pa - pa,  
 Come to pa - pa, come to  
 Come to ba - by, come to

Chords: G, Em<sup>6</sup>, G, Cm<sup>6</sup>, D<sup>7</sup>

Lyrics: pa - pa, do!  
ba - by, do!

My sweet em - brace - a - ble  
My sweet em - brace - a - ble

1.

2.

# VIOLETS FOR YOUR FURS

Words by Tom Adair  
Music by Matt Dennis

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Slowly

Verse

It was

Rubato

B<sup>b</sup>m

C<sup>7</sup>

F

A<sup>II</sup>

D

win - ter in Man - hat - tan, Fall - ing snow - flakes filled the air, The

Rubato

Dm<sup>7</sup>

G<sup>7</sup>

C

Am<sup>7</sup>

D<sup>7</sup>

G

streets were cov - ered with a film of ice, But a lit - tle sim - ple mag - ic that I'd


  
 heard a - bout some - where,      Changed the wea - ther all a - round,      just with - in a trice:  


### **Slowly and rhythmical**

You bought me vi - o - lets for my furs. \_\_\_\_\_ and it was Spring for a while, Re -

F maj9  
fr3

F6

Fmaj7  
x x o  
A 6x6 grid representing a guitar neck. The 5th string (low E) is the top string. The 1st string (high E) is the bottom string. The 6th string is the 1st fret, the 5th string is the 2nd fret, the 4th string is the 3rd fret, the 3rd string is the 4th fret, the 2nd string is the 5th fret, and the 1st string is the 6th fret. The 5th and 6th strings are muted (x), the 3rd string is open (o), and the 2nd string is played (black dot).

C7(b9)

F maj  
fr<sup>3</sup> 

F6

mem - ber?

You bought me vi - o - lets for my furs, \_\_\_\_\_ and there was

Am<sup>7</sup>  
x 0 0 0

Dm<sup>7</sup>  
xoo

fr<sup>3</sup> Gm

B<sup>b</sup>aug  
x x o  
A 6-string guitar chord diagram for B-flat augmented. The strings are labeled from bottom to top as 6, 5, 4, 3, 2, 1. The 6th string (low E) has a 'x' (cross) at the 12th fret. The 5th string (B) has an 'x' at the 12th fret. The 4th string (G) has an 'o' (open) at the 12th fret. The 3rd string (D) has a 'x' at the 12th fret. The 2nd string (A) has an 'x' at the 12th fret. The 1st string (E) has a 'x' at the 12th fret.

Ap -ril in that De - cem - ber.\_\_\_\_

The snow drifted down on the

A musical score for two voices. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. The lyrics 'drummed down on the' are written above the top staff. Measure 3 is indicated with a '3' above the top staff. The music consists of eighth and sixteenth note patterns, with various dynamics and accidentals.



F maj<sup>9</sup>      F6      Am<sup>7</sup>      D<sup>7</sup>      Gm      B<sup>b</sup>aug      Gm<sup>7</sup>

furs and gave a lift to the crowds pass - ing by, You

B<sup>b</sup>      E<sup>b</sup>9      Cm      G      E<sup>b</sup>7      Fmaj<sup>7</sup>      Cm<sup>6</sup>

smiled at me so sweet - ly, Since then one thought oc -

D<sup>7</sup>      B<sup>b</sup>m<sup>7</sup>      C7(<sup>b</sup>9)      F

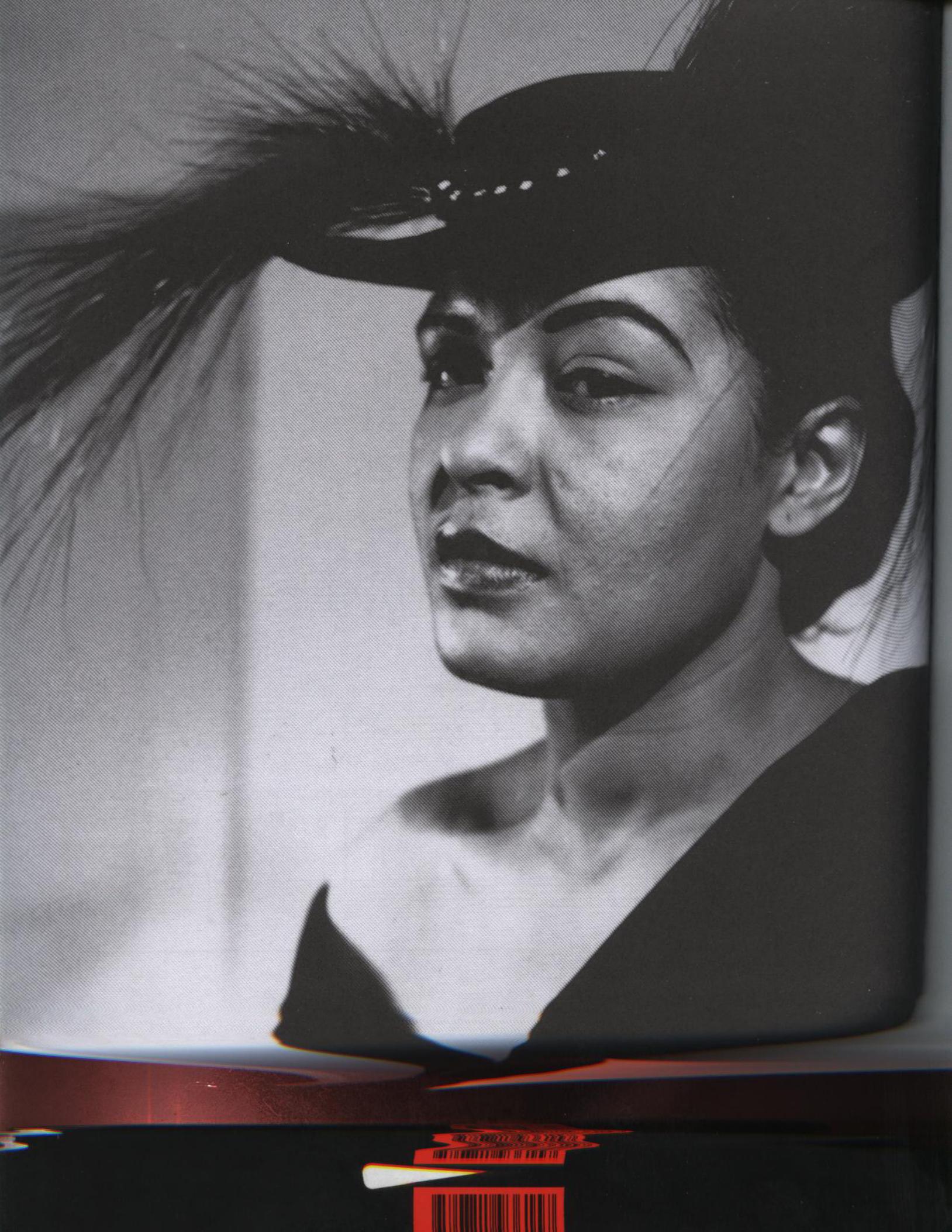
curs, That we fell in love com - plete - ly, The day that

Gm<sup>7</sup>      C7(<sup>b</sup>9)      1. F      Fdim      C7sus<sup>4</sup>      C7      2. F

rall.      3. B<sup>b</sup> B<sup>b</sup>dim      F Fdim      fr<sup>3</sup> C7sus<sup>4</sup>      C7      F

you bought me vi - o - lets for my furs. furs.

rall.      3.



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*I'll Be Around*  
*I'll Get By*  
*Lover Man (Oh Where Can You Be)*  
*Mean To Me*  
*P.S. I Love You*  
*Stars Fell On Alabama*  
*Stormy Weather*  
*Tain't Nobody's Biz-Ness If I Do*  
*That Ole Devil Called Love*  
*The Lady Sings The Blues*  
*The Very Thought Of You*  
*Time On My Hands*  
*Violets For Your Furs*  
*You've Changed*

